

SPECIAL NUMBER.

FOUR PLATES.

THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

Publishers: The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.

Vol. I, No. 6.

May 17th, 1907.

PRICE TWOPENCE.

HART & SON,

Violin Dealers and Makers,
and Experts in Old Violins.

28, WARDOUR STREET, LONDON, W.

MESSRS. HART & SON are widely known throughout the world as dealers in the violins of the old masters of Cremona and other famous schools, and their opinion as judges is accepted as final. Their collection of violins, violas and violoncellos is indisputably the richest and most varied in the world.

If intending purchasers will communicate with them, and give an idea of the class of instrument they seek, every information will be furnished by return.

'The Violin, Its Famous Makers and their Imitators,' by the late Mr. George Hart, is recognized in England, France and America as the standard work on the subject, and is invariably referred to in all legal disputes concerning the authenticity of violins.

While Hart & Son have a unique collection of such famous instruments as those of Stradivari, the Amati, Ruggeri, Lorenzo and G. B. Guadagnini, Landolfi, and the Gagliano family, they have taken special pains to acquire a large number of violins by Italian and other European makers, which, while more moderate in price, cannot fail to give satisfaction, especially in the matter of tone, both to the professional and the amateur. These instruments are steadily appreciating in value, and in a few years will not be obtainable at double their present price. A protection to buyers is found in the fact that the guarantee of Hart & Son as to the genuineness of any instrument is considered indisputable throughout Europe and the United States.

TWO EXTRA PLATES AND FOUR EXTRA PAGES.

.. EDITION DE LUXE OF ..

Joseph Guarnerius,

His Work and his Master,

— BY —

HORACE PETHERICK.

A few copies only for Sale with permanent autographed photograph of
Author 21/- nett.

THE STAINER MANUFACTURING Co., Ltd.,

.. VIOLIN DEPARTMENT, ..

92, ST. MARTIN'S LANE, TRAGALGAR SQUARE, LONDON.

Telephone 1561 GERRARD.

ESTABLISHED 1794.

Valuable Instruments.

Messrs. PUTTICK & SIMPSON'S

*Amateurs and others desirous
of including Instruments in
this Sale are invited to com-
municate with the Auctioneers,*

**47, LEICESTER SQUARE,
LONDON, W.C.**

Next half-yearly Sale of selected
Violins, Violas, Violoncellos, - -
Basses, Bows, etc., will take
place on **Tuesday, June 18**

*Messrs. PUTTICK & SIMPSON is the only London firm who have made the Sale of Musical
Instruments a speciality for over 50 years.*

THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

Publishers: The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.

Vol. I, No. 6.

May 17th, 1907.

Monthly, TWOPENCE.

Ourselves.

WE would once more press upon our friends and readers that we are an *absolutely* independant journal, unconnected with any society, college, guild or firm; our statements in our previous issues we thought convincing enough, but we find it necessary to be emphatic.

With this special number we are giving four plates instead of our usual two, and some extra leaves, also through the courtesy of Mr. E. Heron-Allen, the possessor of the finest violin library, and a wonderful collection of letters of violinists, we are enabled to give an article specially prepared for Grove's Dictionary, which was too late for insertion.

Mr. Heron-Allen, we understand, has written the whole of the material relating to the violin world. Other articles we would draw attention to are a very able reply to Emil Reich, a report of the Bach Choir at the People's Palace, and a short encouragement to all string lovers who really wish to follow their natural bent.

We regret to announce the sudden death of Mr. Harry Lavender, the proprietor of our contemporary 'The Strad.'



Harmonics.

Never mistake singularity for originality.

ALAIN NICHOLSON.

Emil Reich on Beethoven.

By ROBERT BEACON.

IT is somewhat of a truism to say that a critical age is not one of original production. But still the criticism may be great. Those who practise the art are not always the men who have failed, to quote the pungent remark of that master of epigram, Lord Beaconsfield. For, while critical ability is not necessarily associated with originality, fancy and invention (rather is the contrary the truth), yet there are qualities of mind that are quick to seize the salient characteristics of a work of art, whether in the walks of music, poetry, painting, sculpture or architecture, quick, too, to point out the excellencies, to note possible defects, and also to make these things obvious to minds of lesser grasp and penetration. Such is criticism at its highest.

Not such, however, is much of what passes for criticism in these days. The latter is largely impressionist, and indulges far too exuberantly in paradox. No doubt people now-a-days are more anxious for amusement and diversion than for instruction. Hence the temptation to minister to a degenerate taste. Thus there would seem to be a regular gradation of decadence. First we have great authors, then succeeds grave and luminous criticism (which, however, no one would put on the same level with the genius that creates), and, finally, we have criticism venturesome in proportion to its superficiality.

It is to be feared that with all his brilliant

gifts, Dr. Reich has not steered quite clear of the perils to which our modern critics are particularly exposed. Witness his startling statements anent Beethoven. It is amazing to the master's admirers to read that in the doctor's opinion 'the range of his (Beethoven's) emotional world was narrow.' I thought it was co-extensive with life, that, in short, he was the Shakespeare of music. I remember reading some years ago a passage in an author, whose name, unfortunately, I have forgotten, to the effect that three great musicians are severally closely linked in essential likeness with three great poets, viz., Beethoven with Shakespeare, Chopin with Shelley, Wagner with Browning. The first pair were held to give, as we have said, life as a whole, the second two viewed life as it touched themselves chiefly, in short, are mainly lyrical, while in Wagner and Browning it was finely remarked we get the analysis of human motive, not of action, as in the first two. To me, though I would speak with diffidence as one practically devoid of technical knowledge, this seems to be nearer the truth than the assertion that the great master's outlook was narrow. One would not, any more than of the older master, say that of Chopin, whose muse is at times so poignant. The note of the universal is surely not confined to the dramatist. But these things must be felt. If you take a somewhat flippant view of existence, if your outlook is bounded by 'things on earth,' if you live principally, or entirely, on weekdays (Dr. Reich makes it a reproach to Beethoven that he lived chiefly on Sundays), you will probably fail in appreciation of the profundity of emotion that marks the most sublime of the great masters of sound. But let us hear Wagner, truly a creditable witness, and evidently endowed with depth of penetration. Well he said, that after Beethoven he could only recombine, that nothing was left to be invented. This last statement is certainly germane to our contention. *Nothing new left to be invented.* I am sorry not to be able to give my authority for this *dictum*, but heard it on reliable testimony years ago. Then one remembers what one used to read in musical exercise books in one's youth. While the other great masters were pre-eminent each in his peculiar *genre*, while we esteemed Bach for his learning, Mozart for his versatility, Händel for his grandure, and so on, yet in Beethoven, added to his peculiar sublimity, we found the foregoing characteristics combined. Yes, we thought Beethoven had a unique insight into the mysteries, the joys and sorrows of existence, that no conceivable emotion was unpro-

vided with expression in his marvellous range, even as from Shakespeare you can find a quotation to suit every imaginable occasion, if you only know it. But now Dr. Reich comes along, with the light-hearted confidence that marks this young century, and tells us incontinently that the master is 'ageing.' In similar fashion a comparatively juvenile preacher (I grant the issues there are infinitely more serious) has been denying to Christianity all that makes it of vital worth, all, in fact, that it really is. Is it too much to say that the same superficial attitude of mind is responsible for the results in both cases? Undoubtedly shallowness characterizes not a little of what is now written by way of poetry and romance, so perhaps it is not to be wondered at, if it also must be reckoned with in much contemporary criticism. But to return to the lecturer's strictures.

Dr. Reich speaks of deception of oneself or of others in admiring, in feeling ecstasy on hearing Beethoven's later sonatas. I have heard Paderewski play the immortal xxxii, which seems to reveal a world of profound mystery, awaking in responsive minds an ecstasy proportionate to their comprehension of its subtle beauties. Anyhow, I do not see how real ecstasy can be counterfeited. Of course, people may pretend anything. But Dr. Reich is not speaking of mere pretence; he denies the reality of the emotion. This seems to show that he has never felt the profundity of the master. One does not dispute the statement that the later sonatas were lyrical effusions. I should have thought that nothing was more calculated to produce ecstasy than profound lyrical fervour. Can Shelley excite no ecstasy? Is that exalted frame of mind attributable only to the effect of dramatic presentment? At least, Dr. Reich grants that Beethoven was 'magnificent in his indignation.'

I fail to see what marriage has got to do with the question. Surely the capacity to become a supreme artist in music, or anything else, must depend infinitely more on original endowment than on an accident of experience, though it is freely granted that celibacy is not an ideal state. It is an incomplete one, at any rate, for ordinary humanity. But Beethoven was not an ordinary mortal, but a very extraordinary one, and genius is ever true to itself, and rises above circumstance. But to proceed. Surely all lovers of the master must resent the accusation of ponderosity. Did Dr. Reich merely wish to startle his hearers, accustomed as they are to the paradoxes of his platonic lectures? Nay, Beethoven was rather possessed by (I do not say 'obsessed



with,' because of the uncomplimentariness of that word) a deep consciousness of the infinite seriousness of life, of its deep tragedy, of its unutterable pathos. That is why he seems, according to the lecturer of Claridge's, to preach all the time, and to live mostly on Sundays, to which virtual compliment we have already alluded. 'Our sweetest songs are those that tell of saddest thought,' sings Shelley. So it must be in a world like this, if, like poor Shelley, we cannot, on the warrant of a 'most holy faith,' lift up our eyes, and say '*Sursum corda.*' Then our sweetest songs will be our brightest. But I forbear, and do not pursue a train of thought that would land one on a platform unsuitable to the character of this magazine. Suffice it to say, that though a lover of all that is bright and gay, I would rather mourn with Beethoven than accept our modern, very modern, twentieth century theories of human existence.

The Art of the Month.

Mme. Liza Lehmann's concert of her own compositions drew a large audience to Queen's Hall, on April 29th, when she was assisted by eminent vocalists and some 160 voices from the National Sunday League Choir, conducted by Mr. Herbert Bedford, her husband. The principal event of interest was the performance of Mme. Lehmann's Indian Song-Garland, entitled 'The Golden Threshold.' The work is written for four solo voices, chorus and orchestra, but on this occasion for the last there were two Chappell pianofortes, at which the composer and Mr. Algernon Lindo accompanied. The soloists were Miss Evangeline Florence, Mme. Edna Thornton, Mr. John McCormack, and Mr. Charles Clark. The poem is full of real beauty and Eastern imaginativeness, and was well worthy to inspire the pen that so ably set Omar Khayyám. The new work does not excel the composer's masterpiece, though much of it exhibits power and imagination. The songs are as follows:—Songs of the Lover, of the Beloved, of the One Alone, of a Youth, of the Little Sister, and of the Crowd.

Fräulein Valérie Knoll, who gave a violin recital on April 26th, at the Steinway Hall, is a young artist of promise. Her tone is refined. Her playing of Schumann's Sonata, op. 105, in which she had the assistance of Miss Ethel Attwood at the pianoforte, was intelligent, and Mozart's Concerto, with cadenzas by Joachim, was interpreted with feeling.

The triumphs of the English children Vivien Chartres and Lionel Ovenden, are well known, and Sybel Kymer, who gave a violin recital on April 26th, in the Bechstein Hall, can hold her own with them. She has studied for the last three years with the famous Professor Wilhelmj—who was present to hear his pupil play—and by her performance proved that she has amply fulfilled her early promise, and profited largely by her master's instruction. The concert began with Paganini's Concerto in D, which she performed with fluency and ease. The 'Cadenza' was played with ability and clearness.

Miss Ada Thomas and Herr Hans Neumann gave a piano and violin recital at Bechstein Hall, on April 20th. Their programme was an interesting one. In Bach's Violin Concerto in E major, Herr Neumann played with much perception and refinement, also some pieces by Leclair, Tchaikovsky, and Sinigaglia. He showed throughout a sweet tone.

A recital was given by Miss Evelyn Wynne and Miss Edith Gunthorpe at the Æolian Hall, on May 2nd. The first-named artist possesses a contralto voice of good quality and range, and her tone is excellent. In Miss Gunthorpe one found a pupil of Miss Adela Verne; she possesses a sympathetic touch and good execution. The pianist was heard with Mr. Erwin Goldwater, violinist, in Brahms's Sonata in G major.

A large audience was present on April 25th at Bechstein Hall for a violin recital given by Miss Hilda Barnes, a gifted young artist whose playing has gained for her a considerable reputation. Her performance of the Mendelssohn Concerto was a praiseworthy one, as her playing was distinguished by a refined tone, phrasing and ability. The slow movement was expressed with real musical feeling, and the finale given in an artistic manner, won much applause. Bach's Concerto in D minor for two violins (second and third movements), in which she was aided with Mr. Hans Wesseley, was played with excellent expression. Dvorák's 'Mazurek' and MacKenzie's 'Benedictus' were other items in the programme.

The feature of the Philharmonic concert on May 2nd, was the reappearance of Mme. Sophie Menter, the gifted pianist, who has not been heard in London for quite ten years. As Liszt's favourite pupil, it was especially interesting to hear her in her master's Concerto in E flat. Her playing, brilliant as it was, recalled the triumphs of past days. It was a matter of regret that Sibelius, the

Finnish composer of the symphonic poem 'Finlandia,' was unable to come to England to conduct his new symphony.

At the first of the three extra symphony concerts by Mr. Henry J. Wood and the Queen's Hall Orchestra on April 18th, Mr. Percy Pitt's Sinfonietta in G minor was performed for the first time in London. It was produced last autumn at the Birmingham Festival, and is a work worthy of frequent performance. The composer shows gifts for orchestration, and his effects are original and pleasing. The music does not follow the usual modern custom in expressing any definite scheme, but it is picturesque and dramatic. It is in three movements, which are well contrasted, the second, an intermezzo, being imaginative. The first and third movements are long, but the work certainly ranks as one of the finest achievements by a British 'modern.' The splendid violin playing of Herr Fritz Kreisler in the Beethoven Concerto and the Bach Chaconne made the concert a most enjoyable one.

Mr. Julien Henry presented, at Bechstein Hall, an interesting programme at his third vocal recital on April 18th. He is an artist who gives pleasure, as his baritone voice is of wide range and timbre, and his expression and singing is distinctive. Violoncello solos were contributed by Mr. W. H. Squire with his usual taste and skill, among them being 'Walder Stille,' an attractive piece by Hamilton Harty, and a Spanish dance by Popper.

Miss Marie Schwerer and Miss Ethel Nettleship, who gave a pianoforte and violoncello recital on April 18th, are sincere artists. The 'Allegro' from Bach's Sonata in G minor, Beethoven's Sonata in C major, Op. 102, and the solos, G. Valentini's Sonata in E major for 'cello, and Brahms's Sonata in F minor for piano, were included in the programme.

A concert was given on April 17th, by Miss Iona Robertson and Miss Bessie Spence. The former, who has a musical voice, gave recitations which proved that she possessed elocutionary gifts, and also by her singing of songs in Gaelic and English showed that she is a refined vocalist. Miss Spence, who made a first appearance in London, is a young violinist from Glasgow, whose playing of two solos by Vieuxtemps, and a romance by d'Ambrosio, combines agility with taste. Her tone is sweet.

On Saturday, May 4th, Franz von Vecsey, one of the remarkable boy violinists who have

appeared in recent years, was at Queen's Hall. It must be two years since he played in London, and if he has lost none of his executive skill he has undoubtedly improved in other ways, and now has at his command a considerable amount of feeling. He was to have played a new Concerto by Hubay, but as the orchestral parts of this work did not arrive in time he performed the Concerto of Mendelssohn instead. Wilhelmj's transcription of Schubert's 'Ave Maria' was expressively played, and the *Airs Russes* of Wieniawski well performed. As an encore Vecsey gave Paganini's on Rossini's 'Di tanti palpiti' and overcame the difficulties in this piece with ease. He was extremely well accompanied in these pieces by Mr. Richard Epstein. The New Symphony Orchestra, conducted by Mr. Thomas Beecham, who now dispenses with the bâton, performed some interesting works, including the overtures to 'Timoléon' by Méhul, to 'Nina' by Paisiello, and in D by Boccherini, also the soft, dreamy prelude to the first act of Vincent d'Indy's 'Ferval.'

Herr Fritz Kreisler was the central figure of the Symphony Concert given by the Queen's Hall Orchestra at Queen's Hall, on May 2nd. He played three times, each solo being in strong contrast to the others, and his great qualities as a violinist were equally revealed in the Mozart Concerto, the G minor Concerto of Max Bruch, and Rondo Capriccioso of Saint-Saëns. His phrasing of the Mozart Concerto, which was the fifth in A, was of great beauty. The work contains some of the most delightful music Mozart ever wrote, and its material possesses vitality born of spontaneous conception, which makes it in the present day, one hundred and thirty years later, fall with freshness and grace. His reading of Max Bruch's Concerto was with an unfathomable depth of expression. With Saint-Saëns, the instrument on which he played added the appeal of tone to that of temperament.

The famous Russian conductor, Safonoff, who dispenses with the bâton when he directs, will introduce work of the new Russian school at the London Symphony Orchestra's concert on May 13th. It is a symphonic tone poem by Vladimir Metzl, 'The Sunken Bell,' and is based on the imaginative play of the same name by Gerhardt Hauptmann, which has been seen in London, both in the original German and in the English version presented by Mr. Sothern and Miss Julia Marlowe. The composer was born in Moscow in 1882, and studied at the Conservatoire there under Taneiev, taking his diploma with a one-act opera, 'Kitesh.' After a visit to Vienna, M.



Ascherberg's

See 'Our Music Folio.'

VIOLIN MUSIC.

Bosworth's
Violin Music.

Boosey's
Songs.
SEE OUR NEXT ISSUE.

See for New Songs and Violin Music,
'Our Music Folio.'

Sale or Exchange.

Trade advertisements are inserted in this column on the distinct understanding that they are marked 'Trade.' Charges to—

Our readers, 6d. for 24 words or less, and 1d. for every additional 3 words.

The Trade, 6d. for 12 words or less, and 1d. for every additional 2 words.

Address, The Sanctuary Press, No 11, Cursitor Street, E.C.

Violin by Ferdinandus Gagliano, about 1740, £30. (Trade). Box A.

Pesaro violin by Sabatino, 1670, in original state, genuine and guaranteed. Price fifty guineas (or near offer). Box 25.

Violin of fine quality, labelled Joseph Guarnerius (possibly by a pupil of his, but might be genuine), £25. Box Y.

Old French violin bow, price 35/-. Box 39.

An old violin with a good tone, will accept 45/-. with a bow and case. Box 27.

Two strongly bound volumes of music (piano and violin), David's Handel sonata and various pieces by Ernst, Sainton, Mendelssohn, Renard, Gounod, etc., etc., a good collection (published at about 46/-), first offer of 20/-. Box F.

Three-quarter sized violin for sale, with a nice bow and old case, price only £2. Box 14.

Splendid violoncello in finest state, with a beautiful tone, and the warranty of Mr. H. Petherick, stating it to be by Chiavellati. Price £60. Would suit the most fastidious. Box 36.

Professional Cards.

We hope to make a special feature in our Advertisement Columns of Notices or Cards for Professionals, Masters, Teachers, etc.

Our rate is 6d. per $\frac{1}{2}$ inch, single column, per issue.

VIOLIN STRINGS.—New invention. Various, E, A, D and G for all work, also for solo, including an all-round Acribelle E that ever will or ever can be made. Rich, sympathetic, ringing and singing tone. Samples 3d. Harmonic String Warehouse, 32, South William Street, Workington.

Answers to Correspondents.

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 11, Cursitor Street, E.C.

L. M. WOLVERHAMPTON.—(1) We cannot answer questions like this. (2) We know nothing of the professor in question, but you should see that if he gets some commission, it is stated on the receipt precisely how much it is.

CAT-GUT.—See No. 4 for reliable sellers of strings.

J. S. (Bolton).—Gregorio Montaldi was a pupil and close copyist of Antonio Stradivari. If genuine and good, probably worth about £75.

N. E. S. (St. John's, S.E.).—Schumann's complete piece for the violin with piano (Breitkopf) or David's *Bunte Reihe* (Augener), will suit you well.

P. (Brighton).—Yes, Duetto by T. Bonheur is good for the 'cello, and not too difficult, we think, for what you want. It is done for the piano, and makes a charming solo, which a late professor of dancing composed a special solo dance to, Ascherberg & Co. are the publishers.

A. B. (Bournemouth).—We think you could not do better than get 'Indian Love Lyric' and Four Songs 'Thé Garden of Kama.' 3/- each. Boosey.

CARLO ANDREOLI,
DEALER AND IMPORTER OF
OLD ITALIAN STRINGED INSTRUMENTS,
ALSO IMPORTER OF THE
Finest Italian Harmonic String,
13, WARDOUR STREET, OXFORD STREET, LONDON, W.
Unrivalled Rough Roman String.
Testimonial from Wilhelmj: "Your Strings are the best in London."
A. WILHELMJ

W. H. MAYSON'S CELEBRATED VIOLINS.
These were made in Four Grades at £15, £20, £25 and £30 each, which makes it clear that instruments by this maker which are being advertised as the best cannot all be so.
The best period was from 1890, and many fine Violins at above prices may be had from
STANFIELD MAYSON, 65, BROOK STREET, MANCHESTER.

IMMENSE SUCCESS!
Several unsolicited Testimonials.
TONE PRODUCTION MADE EASY.
ALL VIOLINISTS AND 'CELLISTS SHOULD USE
Worthington's specially-prepared RESIN for Solo Playing
Beautiful Tone Producer. Prevents whistling. Obtainable only for 7 stamps from W. WORTHINGTON, 13, Granley Road, CHELTENHAM. Also found good for Double Basses.

NOEL JOHNSON'S **'DREAMING'**
PIANO and VIOLIN. PIANO and 'CELLO.
'One of those pleasing and taking melodies, grateful to play and encouraging to the student.'—*The Strad*.
PRICE 2/6 NETT.

CHARLES WOOLHOUSE, 174, WARDOUR STREET, LONDON, W.

VIOLIN BARGAINS!

VIOLINISTS of limited means can now obtain a satisfactory instrument at a price within their reach. For evidence of this note the following prices:—

1. Old Dutch Instrument ... £1 15s.
2. "Grand Concert" Violin by Lowendall ... £2 10s.
3. Fine-toned Violin by Gibbs, Buckingham ... £3
4. Good-toned Violin by J. Lomax, Bolton ... £3
5. Very fine old English Violin, rich tone ... £3 10s.
6. Fine modern French, by Guedon Mougnot ... £3
7. Splendid instrument by J. B. Colin ... £3
8. Beautiful modern French by Buthod ... £3
9. Own make, free, singing tone ... £6
10. Fine instrument by Thibouville-Lamy ... £3
11. Grand Old Italian Viola, L. Maffei, 1786 ... £6
12. Fine-toned instrument by E. Whitmarsh ... £4 10s.

All the above are worth far more than the prices marked, and any one may be had on approval.

SCHOLES, Violin Maker, RUSHDEN, Northants.

By SPECIAL APPOINTMENT TO H.R.H. THE DUKE OF EDINBURGH,
SPECIAL AWARD
SILVER MEDAL, INVENTIONS EXHIBITION, 1885,
FOR VIOLINS, TENORS & VIOLONCELLOS.

C. BOULLANGIER,
VIOLIN MAKER AND RESTORER,
Manufacturer & Importer of the finest French and Italian Strings
16, FRITH ST., SOHO, LONDON, W.
DEPOT FOR GENUINE ROMAN STRINGS.

THOS. SIMPSON,
Violin Maker & Restorer, Bow Maker, &c.
(Late of Villa Road, Handsworth).
Personal attention given to all Repairs. IMPROVE-
MENT IN TONE always made a Speciality.
16, Dr. Johnson Passage, BIRMINGHAM.

SUBSCRIPTION FORM.

Please place my name on your list of Subscribers to
'The Cremona,' for which I enclose Postal Order, Two
Shillings and Sixpence, for the year 1907.

Name

Address

Date

To
The Sanctuary Press,
No. 11, Cursitor Street, E.C.

Please fill up and return.

Metzl went to Leipsic to take the special conductor's course under Herr Nikisch, and was then appointed a professor at the Imperial Music School at Odessa. He has, however, given up teaching for composition, and now resides at Berlin.

The Hambourg string quartet gave their first concert on April 16th at the Bechstein Hall. The leader, Mr. Jan Hambourg, and the 'cellist, Mr. Boris Hambourg, are well-known soloists, while Mr. Maurice Sax and Mr. S. Wertheim (second violin and viola), are also accomplished players with knowledge and experience. In the first Rasoumoffsky quartet, of Beethoven, the new combination gave evidence of musicianship. In three numbers of a suite, Glazounow's 'Novellettes,' the players again set forth attractive music. The Hambourg quartet should take a high place among our combinations. Mr. Jan Hambourg played Bach's famous Chaconne, and Mr. Boris Hambourg played an early work for the 'cello by Porpora, with an accompaniment of a string octette.

Miss Esther Zichlin, a young violinist, who was heard at Bechstein Hall two years ago, made a successful reappearance there on April 9th. After studying at the Brussels Conservatoire, she was under Kreisler and Rivarde, and has acquired some of the artistic and fluent style of those players. A sweet tone and flexible technique are the features of her playing, while her phrasing and expression show a musical temperament. The programme commenced with Cesar Franck's Sonata for violin and piano, in which she was assisted by Mr. Harold Craxton. In the Mendelssohn Concerto, Miss Zichlin was heard to advantage, the Cadenza being played with ability, while her cantabile was expressive.

Lionel Ovenden shines both as violinist and pianist. This gifted boy, at the concert he gave on Tuesday, May 7th, at the Queen's Hall, appeared in each capacity with great success. It is likely that he will choose the violin as his instrument, although his proficiency as pianist is already great. An English boy, his studies have been in England under Mr. Gustav Stephan. His executive skill as a violinist is great, and what is even more remarkable is the feeling he infuses into his playing. He was able to show to advantage in Benjamin Godard's Second Violin Concerto in G minor. Like the composer's 'Concerto Roman-tique,' the work is melodious. The melodious adagio was played with much feeling, and the bright finale—perhaps the most attractive portion of the work—was well rendered.

He performed Beethoven's First Piano Concerto with delicacy and charm. The piano on which he played had a beautifully soft tone. The effective cadenzas were his own. He had to add another piece at the close, Chopin's Prelude in A major. His other violin solos were 'Mélodie Plaintive,' by A. W. Kétèlbey, and Wieniawski's Polonaise de Concert. Mr. Gustav Stephan conducted the New Symphony Orchestra, and secured good performances of the Overtures to 'Zauberflöte,' by Mozart, and of 'Rosamunde,' by Schubert. The programme also included Arthur Hervey's Tone Poem, 'In the East,' which was excellently performed.

Among pianists M. de Pachmann occupies a special place, and it is only natural that his farewell recital at the Queen's Hall on March 8th attracted a large audience. His playing is thoroughly individual, and resembles that of no other artist. The softness of his touch, the exquisite delicacy of his phrasing, the lightness of his execution, are beyond words. He is the exact opposite of the piano-pounder, and never indulges his hearers to thumping powerfully. As an interpreter of Chopin he is celebrated, and the programme was devoted to the Polish master's works, commencing with the Sonata in B flat minor. It was interesting to note his readings of the well-known pieces. For instance, the middle section of the Scherzo in C sharp minor, Op. 39, marked *meno mosso*, commences with four bars to be played *sostenuto*, and the four succeeding bars are usually played in *tempo rubato*, though only marked *leggierissimo*. M. de Pachmann, however, did not accelerate the tempo at this place, with the result that the music produced quite a different impression. The success of the pianist was of course marked, and he was appraised to the echo.

Tony Hayndl.

Mr. Tony Hayndl who gave a recital on March 13th at the Bechstein Hall, is an Austrian violinist, a pupil of Sevcik. He is undoubtedly finely equipped on the technical side, and displays, moreover, a good round tone. Ernst's so-called Concerto, although its difficulties were easily surmounted by Mr. Hayndl, is little more than a show piece. He invested the 'Carmen' Fantasia of Hubay with more musical interest. Certainly by the brilliance of his executive ability and his finish of style he has a most promising future.

Bows for Stringed Instruments.

BY MAURICE McLEOD.

(Continued from p. 48).

These two 'Suleppe' musical bows confirm the conclusion which I have just stated. They are used principally for serenading purposes. Both figures (see plate 2) explain themselves except that the 'string' is made of thin brass wire. The resonator—a half cocoa-nut—is pressed against the chest when playing.

These moluccan types are interesting by reason of the bridges, and, generally, remind one of those of Africa and India. As Balfour says, the 'bow, single bow-string, gourd resonator, are all there, and, possibly, in the loop of cord binding the string to the 'bow' at one point we may see a survival of the string-bracing with which we are familiar in many African and West Indian forms of the musical bow.' (See 'Musical Bow,' pp. 71-72.)

The Americans have put forth claims for the musical bow as indigenous to their continent; but without more positive proof than that they have so far adduced, this cannot, at present, be accepted. If the bow were indigenous, surely some example from Mexico should be forthcoming. But the only proof so far adduced is from a Mexican codex, 'Le Manuscrit du Cacique,' published by H. de Saussers in 1892. M. H. Saville, in his 'Musical Bow in Ancient Mexico,' contends (much like Fleming previously noted, see pp. 35-46) that a diminutive object in an orchestra of six is a veritable pre-Columbian musical bow. But I can find no evidence—nor does Balfour admit any (see p. 86 'Musical Bow')—that it existed in Central or South America before the time of Columbus, nor before the slave traffic forcibly imported African immigrants, and consequently their traditional instruments, including the musical bow.

CHAPTER II.

The antiquity of the primitive Indian instruments has been alluded to in the early part of the last chapter, and an illustration was given (see plate 1) of the Pināka—Siva's simple musical bow. It will, therefore, be interesting to see a bow, similar in general form, used as a bow proper on the oldest of bowed instruments—the Hindu Ravanastron.

'Rien dans L'Occident qui ne vienne de L'Orient'—a favourite aphorism of Fétis—seems, at any rate, correct as far as instruments (and their bows) of the violin family are concerned.

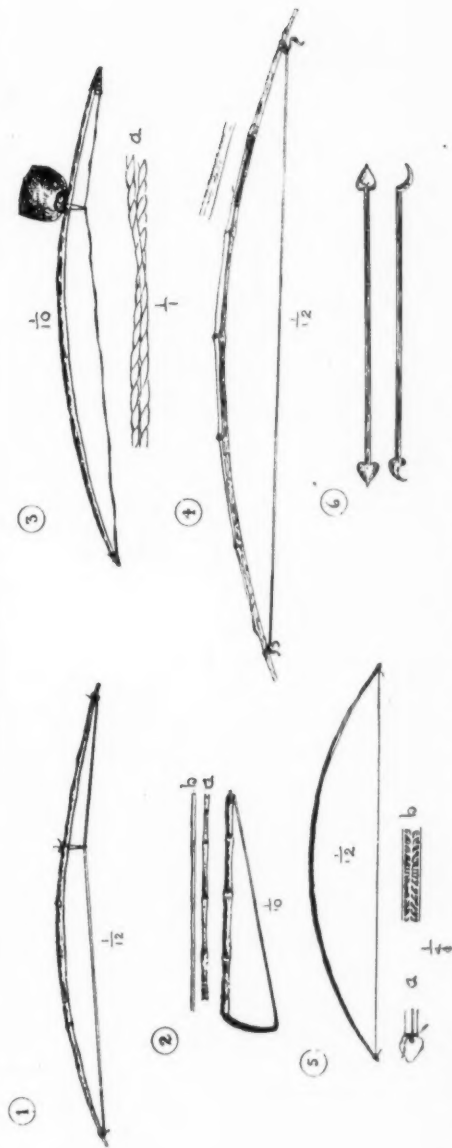
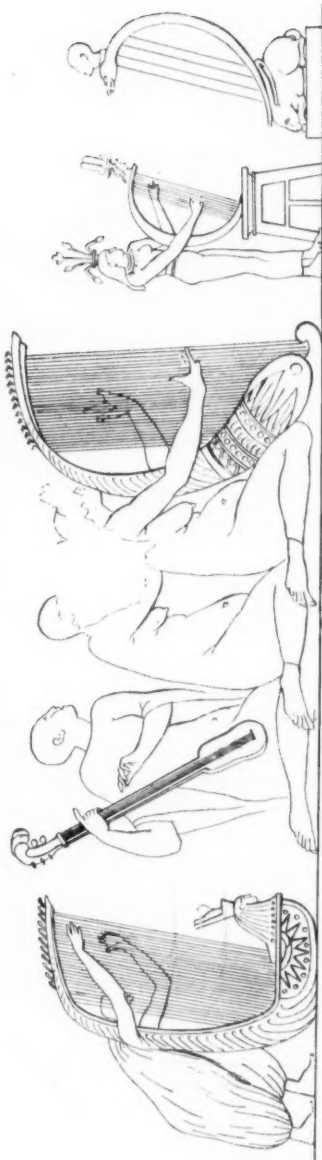
If the oldest 'memorials of a perfect language, of an advanced civilisation, of a philosophy where all directions of human thought find their expression, of a poesy immensely rich' in many styles, and of musical art on a par with the lively emotions of the race, may be taken, as they must, in proof of Fétis' aphorism, India's claims are incontestable. Were they not, the existing instruments themselves prove everything necessary for the purpose of this treatise.

This primitive instrument, then—the Ravanastron, which is now abandoned to pedlars, poor Buddhist monks, and such-like, who seek alms from door to door, has great interest. Indian tradition tells us that Ravana, or Ravanon, King of Ceylon, 5000 B.C., invented it; but inasmuch as Oriental tradition is notoriously unreliable, this statement may be taken 'cum grano salis.' The antiquity of the instrument is, however, beyond dispute; and whether it is five, four or three thousand years B.C., or even B.C. at all, does not really matter; and the fact that Sanskrit scholars agree in translating Kōna, Gāna and Parivādas as bows for instruments, which cannot be less than 1,500-2,000 years old, as they occur in literary works

BOWS FOR STRINGED INSTRUMENTS.

PICTURES FROM THE SEPULCHRE OF THE KING OF THEBES.

(From Denon's 'Lower and Higher Egypt,' Florence, 1808).



- No. 1. The Ouita, ordinary shooting bow, Damara, S. W. Africa, from example in the Berlin Museum.
- No. 2. Zululand bow with flexible end. (a) Stick to press against string and player. (b) Striker or bow. From Mrs. J. C. Brown's collection, N. York.
- No. 3. African Bow from Aruaimi district. (a) Double string, actual size. From example in the Berlin Museum.
- No. 4. The Dakhun, from the hills N. W. Provinces, India. Example in Oxford University Museum.
- No. 5. The Pináha, from N. India. (a) End of bow. (b) Ornament on back. Example in Oxford University Museum.
- No. 6. Plectrum from plate 2 in 'Dialogue Sur la Musique des Anciens,' Paris, 1735.



of that date, proves that an early bowed instrument was then known. Sonnerat¹ is the first to show a representation of the Ravanastron as he declares it was invented by Ravanon 5,000 years ago. I may note that Fétis says 5000 B.C.², Engel³ 5,000 years ago, and Heron-Allen⁴ follows him. About 5000 B.C. is correct.

This instrument has one, two or four strings, and much resembles other Hindu-made fiddles of the same kind—the Oorni, the Ruana, the Omerti and the Koka.

Fétis describes the Ravanastron fully, apparently from an actual specimen—where he has the advantage of me—but gives no information which would enable me to check his statements. However, he says it is constructed out 'of a cylinder of sycamore wood, hollowed out from one end to the other': length of cylinder 11c. and diameter 5c. (i.e. about 4½ inches by nearly 2 inches). It is, therefore, a small affair, and no doubt its sound is 'sweet though muffled.' 'The cylinder is crossed from side to side—at one-third of its length, next the sound-board—by a rod or shank of deal, which serves as a neck, of the length of 55c. (21·654in.), rounded on its under part, but flat on the top and slightly inclined backwards. The head of the neck is pierced with two holes for the pegs 12m. (·472in.) in diameter, not in the side, but in the plane of the sound-board. Two large pegs, 10c. (3·937in.) in length—shaped hexagonal at the top and rounded at the ends which go into the holes—serve to tighten two strings made of the intestines of the gazelle, which are fixed to a strap of serpent skin attached to the lower extremity of the rod or shank. A little bridge, 18m. (·709in.) long, cut sloping on the top, but flat on the part which rests on the sound-board, and worked out rectangularly on thin part so as to form two separate feet: this supports the strings. As to the bow, it is formed of a small bamboo, of which the upper portion is slightly curved and the lower straight. A hole is made in the head of the bow, at the first knot, for fastening a hank of hair, which is strained and fixed at the other end by binding a very flexible rush string twenty times round it.'

Shortly after this the Ruana is described by Fétis, but as it is very similar to the Ravanastron it is not necessary to give any particulars of it here.

The Omerti is, however, more advanced in form, although still only of two strings, as the pegs being put sideways into the head give the first indication that there might be an ornamental device as a termination to the head. The bow is longer than that used for the Ravanastron, and the hair is not tied by a pliant rush, but is passed through a hole in the bamboo and there held by a knot.

The Arabian instrument, Kemâneh à Gouz (Kemân a bow, 'Kah' place) is, no doubt, derived from the Omerti viâ Persia. Both instruments are similar, but the strings of the Kemâneh are of coarse black hair, and the bow is formed of a round rod of 'sycamore fig-tree,' which is bent, and a hank of the same hair as used for the strings is attached.

These instruments, I think, Fétis describes from examples in his own collection, but he does not definitely say so. He does say, however, that 'favourable circumstances during the lapse of twenty years have enabled me to investigate fully the ancient musical doctrines of this country, and which have brought into my possession a portion of its native instruments.' Where are they now? In the Paris Conservatoire? It would be of interest to know, because Fétis does not say whether they are genuine antiques or modern replicas.

As more than twenty languages are spoken in Hindustan, it is somewhat difficult to differentiate the various instruments. The Koka, for instance, is also called the Kinnere, a name which the Hindus use for several other instruments of quite diverse construction. It seems, Engel thinks, to be the same term as the Hebrew Kinnor and the Greek Kinyra.

(To be continued).

¹ *Voyage aux Indes Orientales*, Paris, 1806. Vol. I., p. 182.

² *Notice of Antony Stradivari*, etc., translated by J. Bishop, London, 1864, p. 4.

³ *Researches into the Early History of the Violin Family*, London, 1883, p. 11.

⁴ *Violin-Making as it was and is*, etc., London, 1885, p. 38.



of that date, proves that an early bowed instrument was then known. Sonnerat¹ is the first to show a representation of the Ravanastron as he declares it was invented by Ravanon 5,000 years ago. I may note that Fétis says 5000 B.C.², Engel³ 5,000 years ago, and Heron-Allen⁴ follows him. About 5000 B.C. is correct.

This instrument has one, two or four strings, and much resembles other Hindu-made fiddles of the same kind—the Oorni, the Ruana, the Omerti and the Koka.

Fétis describes the Ravanastron fully, apparently from an actual specimen—where he has the advantage of me—but gives no information which would enable me to check his statements. However, he says it is constructed out 'of a cylinder of sycamore wood, hollowed out from one end to the other': length of cylinder 11c. and diameter 5c. (i.e. about 4½ inches by nearly 2 inches). It is, therefore, a small affair, and no doubt its sound is 'sweet though muffled.' 'The cylinder is crossed from side to side—at one-third of its length, next the sound-board—by a rod or shank of deal, which serves as a neck, of the length of 55c. (21·654in.), rounded on its under part, but flat on the top and slightly inclined backwards. The head of the neck is pierced with two holes for the pegs 12m. (4·72in.) in diameter, not in the side, but in the plane of the sound-board. Two large pegs, 10c. (3·937in.) in length—shaped hexagonal at the top and rounded at the ends which go into the holes—serve to tighten two strings made of the intestines of the gazelle, which are fixed to a strap of serpent skin attached to the lower extremity of the rod or shank. A little bridge, 18m. (7·09in.) long, cut sloping on the top, but flat on the part which rests on the sound-board, and worked out rectangularly on thin part so as to form two separate feet: this supports the strings. As to the bow, it is formed of a small bamboo, of which the upper portion is slightly curved and the lower straight. A hole is made in the head of the bow, at the first knot, for fastening a hank of hair, which is strained and fixed at the other end by binding a very flexible rush string twenty times round it.'

Shortly after this the Ruana is described by Fétis, but as it is very similar to the Ravanastron it is not necessary to give any particulars of it here.

The Omerti is, however, more advanced in form, although still only of two strings, as the pegs being put sideways into the head give the first indication that there might be an ornamental device as a termination to the head. The bow is longer than that used for the Ravanastron, and the hair is not tied by a pliant rush, but is passed through a hole in the bamboo and there held by a knot.

The Arabian instrument, Kemângeh à Gouz (Kemân a bow, 'Kah' place) is, no doubt, derived from the Omerti viâ Persia. Both instruments are similar, but the strings of the Kemângeh are of coarse black hair, and the bow is formed of a round rod of 'sycamore fig-tree,' which is bent, and a hank of the same hair as used for the strings is attached.

These instruments, I think, Fétis describes from examples in his own collection, but he does not definitely say so. He does say, however, that 'favourable circumstances during the lapse of twenty years have enabled me to investigate fully the ancient musical doctrines of this country, and which have brought into my possession a portion of its native instruments.' Where are they now? In the Paris Conservatoire? It would be of interest to know, because Fétis does not say whether they are genuine antiques or modern replicas.

As more than twenty languages are spoken in Hindustan, it is somewhat difficult to differentiate the various instruments. The Koka, for instance, is also called the Kinnere, a name which the Hindus use for several other instruments of quite diverse construction. It seems, Engel thinks, to be the same term as the Hebrew Kinnor and the Greek Kinyra.

(To be continued).

¹ *Voyage aux Indes Orientales*, Paris, 1806. Vol. I., p. 182.

² *Notice of Antony Stradivari, etc.*, translated by J. Bishop, London, 1864, p. 4.

³ *Researches into the Early History of the Violin Family*, London, 1889, p. 11.

⁴ *Violin-Making as it was and is, etc.*, London, 1885, p. 38.

Andre Robberecht*

By E. HERON-ALLEN.

ROBBERECHT, ANDRE. This violinist, who was one of Viotti's most ardent disciples, was born in Brussels, December 16th, 1797, and died in Paris, May 23rd, 1860. He received his first instruction in violin playing at an early age from M. de Wander Placken, with whom he studied until the beginning of the year 1814. At that time, being sixteen years of age, he went to Paris, and was admitted as a student at the Conservatoire de Musique, where in December, 1814, he obtained a 'first accessit.' Owing to the political conditions which obtained from 1814-15, the Conservatoire being compelled temporarily to close its doors, Robberecht went to Baillot and studied privately with him. While thus occupied in assimilating the essential points of Viotti's school of violin playing, he attracted the attention of Viotti himself, and was received by him as a pupil. Robberecht and Viotti became inseparable for many years, and the two violinists played duets together in public. Some two years before Viotti's retirement from the directorship of the opera in 1822, Robberecht obtained the post of 'solo violinist of His Majesty's music,' from King William I of Holland and Belgium, to which was attached a salary of three thousand francs. Shortly after this he gave some lessons to De Beriot, a circumstance, says Fétis, which was ever remembered with pleasurable gratitude by the Belgian virtuoso. The revolution of 1830, and the severance of Holland and Belgium, was a disastrous epoch for many artists, and Robberecht was compelled to leave his native country and go to Paris, where he resided until his death. In his day the broad style and fine tone of this artist gained him high esteem. He adhered entirely to Viotti's school of playing, and was one of the chief factors in handing down the methods of his illustrious master to posterity. He composed a Grand Fantasia for orchestra and chorus, a Fantaisie Romantique for violin and orchestra, and some small pieces for violin and piano. Robberecht was buried at the cemetery of Montmartre.

Mason Clarke: 'Fiddlers, Ancient and Modern'; Labee: 'Famous Violinists'; Phipson: 'Sketches and Anecdotes of Famous Violinists'; Hart: 'The Violin and its Music'; Fétis: 'Bio des Mus.'

* This article was prepared for insertion in 'Grove's Dictionary of Music.'

'The Violinist.'

Elsa Wagner.

MISS ELSA WAGNER, the Norwegian violinist, gave a recital at the Bechstein Hall on the evening of May 8th. A programme well chosen and of exceptional interest proved a great attraction. She was assisted by Mr. Antoniotti and Mr. Epstein, whilst Miss Hoffman was in good voice, rendering songs by Schubert, Marschall, D'Albert, Behm, Stretton and Behnke.

Miss Wagner's selections included Wieniawski Concerto in D minor, op. 22, Bach's Chaconne, the Chopin-Wilhemj Nocturne in D flat major, and the Brahms-Joachim Hungarian Dances.

Her playing was sympathetic, and her technique flexible, in fact, she and her instrument seemed inseparable, playing with masterly ease and complete absence of effort; but one should hear her to truly appreciate her power.

The concert was remarkable for the Norwegian chamber music introduced; in fact, the attraction of the evening was Christian Sinding's Serenade for two violins and piano, op. 56, never previously performed in London. It consisted of five movements: tempo di marcia, andante, allegretto, andante finale, allegro—all appreciatively rendered. The composer's reputation rests mainly on chamber music, so that one heard him at his best. His work is always deft and melodious, although his style is more German than Norse. Still, the Norse is there, and was all the more apparent for having his own countrywoman's intuition and national instincts to interpret it.

The little English songs were delightful, and are well worth attention; they were "Sometimes," "Sweet Bells," "Sing Low," and "Love's Weather."

Ethel M. Hopkins.

WITH this number we have the pleasure of presenting to our readers a portrait of Miss Ethel M. Hopkins, a gifted young violinist, who gave her first recital on May 10th, last year, at the Æolian Hall. She came with fine credentials, and was assisted at the recital by the London Symphony Orchestra.

Her early studies were devoted to the piano, it having been suggested that she should take it up professionally. She, however, insisted on learning the violin, and soon became so efficient at it, that it was decided



Miss ETHEL M. HOPKINS.





Miss ELSA WAGNER.



to make it her first study. She was therefore placed under M. Johannes Wolff, and soon became his favourite pupil. While under his tuition she won all the certificates, became an associate of the Guildhall School of Music at the early age of 16, and won the Corporation Scholarship. Later, in 1901, the Knill Challenge Cup and silver medal, and in 1902 the gold medal, the latter being won with the highest possible points.

She then went to that master of masters, Professor August Wilhelmj, he being so much impressed by her gifts as a violinist and musician, that she soon became his favourite pupil. It was he who prepared her for her recital, which was one of the most successful of the season.

Judging from this and what she has since done, we think that she may look forward with confidence to a most brilliant career.

Leopold Lustig.

Leopold Lustig, the adopted son and pupil of Professor August Wilhelmj, will shortly make his *début*. Little Leopold was discovered playing in the streets in the East End of London by Professor Wilhelmj, and his teacher has hopes of a great future for him.

Beatrice Harrison.

Miss Beatrice Harrison, a young English 'cellist, will play at her forthcoming *début* on May 29th, with Mr. Henry J. Wood and the Queen's Hall Orchestra, a new suite by Victor Herbert. Her other items are the A minor Concerto by Saint-Saëns, and the 'Symphonic Variations' by Boellmann.

Jean Sibelius and Finland.

'The musical culture of Finland is the most recent in Europe, and is of later growth than that of the new Russian school. It began in 1835, when Pacius, a pupil of Spohr's, was appointed music professor in the new university of Helsingfors. Sibelius was born in 1865, and gave up the profession of a lawyer for music, studying at the Helsingfors Institute, and subsequently at Berlin and Vienna. His works number 48 up to the present time, and include three symphonies—one of which is choral—four symphonic poems, two orchestral suites, a violin concerto, and incidental music to dramas. His music, largely derived from folk music and cast in the rhythm peculiar to Finnish poetry, is strongly individual and national in feeling. Sibelius lives a very quiet life amid the fens and ranges of hills covered with dark pine forests. He is essentially a child of nature.'

Gipsy Violinist.

We read in the 'Daily Express,' that the former Countess Festetics, who married the gipsy violinist Nyary, has been disinherited by her father on the ground that her marriage makes her unworthy of the family.

Just before her marriage her father had made her a gift of a house in Budapest, worth £10,000 in anticipation of her marriage with Count Spreti, to whom she was then betrothed. The Countess, on her marriage, presented the house to Nyary.

The gift has been revoked by the Countess's father, and according to Hungarian law this act cancels the settlement of the house on Nyary. The Countess is, therefore, a penniless bride. She is stated to be seriously ill.

Nyary has been promised an engagement at £10 a night to play in New York.

Vivien Chartres.

The little English violinist, Vivien Chartres, is returning to London. She will give her first recital at the Queen's Hall on May 18th, playing the Paganini Concerto. It is interesting to note that she was invited by the authorities at Genoa to play this work on the violin the composer gave, on his death, to the museum of that town, of which we gave an illustration in our last issue.

'The Cremona.'

Notatu Dignum.

The Annual Subscription to the 'The Cremona,' for the United Kingdom, is Two Shillings and Sixpence, post free. All subscriptions should be sent to

'The Sanctuary Press,'

No. 11, Cursitor Street,
Chancery Lane, E.C.

And all business communications, or matters relating to advertisements, should be so addressed.

'The Sanctuary Press,'

No. 11, Cursitor Street,
Chancery Lane, E.C.

All orders for copies (subscribers excepted) should be addressed to our Distributing Agent.

C. W. DANIEL,

No. 11, Cursitor Street,
Chancery Lane, E.C.

All manuscripts or letters intended for consideration by the Editor, should be written on one side of the paper only.

All cheques and postal orders should be made payable to 'The Sanctuary Press,' and crossed 'S. & Co.'

All copy, advertisements, notices or alterations must reach us not later than the 9th of each month.

Richard Buhlig.

RICHARD BUHLIG was born in America in 1880 of German parents.

After a complete course of study in Chicago he went to Vienna, as a pupil of Leschetitzky, early in 1897, and remained there until the summer of 1900. Since then he has lived in Berlin, and has appeared in many of the principal towns of Germany. He made his first appearance in London at Queen's Hall with the Queen's Hall Orchestra (under the conductorship of Mr. Henry J. Wood) on November 7th, 1905, when he played the two pianoforte concertos by Brahms in D minor and B flat. With reference to this *début*, it is only necessary to quote one criticism, which is a fair indication of the unanimous verdict of the musical critics:—

'The Daily Graphic,' November 9th, 1905, says:

'Violinists have had things all their own way of late, and it is high time the pianists had a turn. We venture to predict that Mr. Richard Buhlig, who made his bow to an English audience on Tuesday, at Queen's Hall, will have a good deal to do with turning the tide of fashion in favour of what the stylists of our daily Press, with happy inspiration, have christened the 'keyboard instrument.' It is many years since so brilliant and so deservedly successful a *début* has been made in London. Mr. Buhlig, who is, we believe, an American subject of German origin, is something very much more than a mere virtuoso. A man who opens proceedings with Brahms's two Concertos must be judged from the very highest standpoint.

Mr. Buhlig came triumphantly through the severe ordeal he had imposed upon himself: we know not whether to admire most the intellectual force of his playing, his command of emotional expression, or his faultless and unerring technique. From every point of view his performance was one of rare and singular excellence. For ourselves we should have preferred a programme more varied and less austere in character. One or other of Brahms's Concertos would have satisfied the public as to Mr. Buhlig's capacity to elucidate the hidden workings of that cryptic genius, and he might well have given us a taste of his quality in Beethoven or Schumann. However, he has come to us as a Brahms player, and as a Brahms player he must certainly be ranked among the very greatest pianists now before the public. We shall have opportunities of hearing him in other men's music ere long, and meanwhile we have only to chronicle a

success of the most emphatic and unmistakable quality.'

This orchestral concert was followed by a series of four recitals at Æolian Hall weekly, commencing on November 14th, 1905, when the opinions 'summarised' above were more than confirmed.

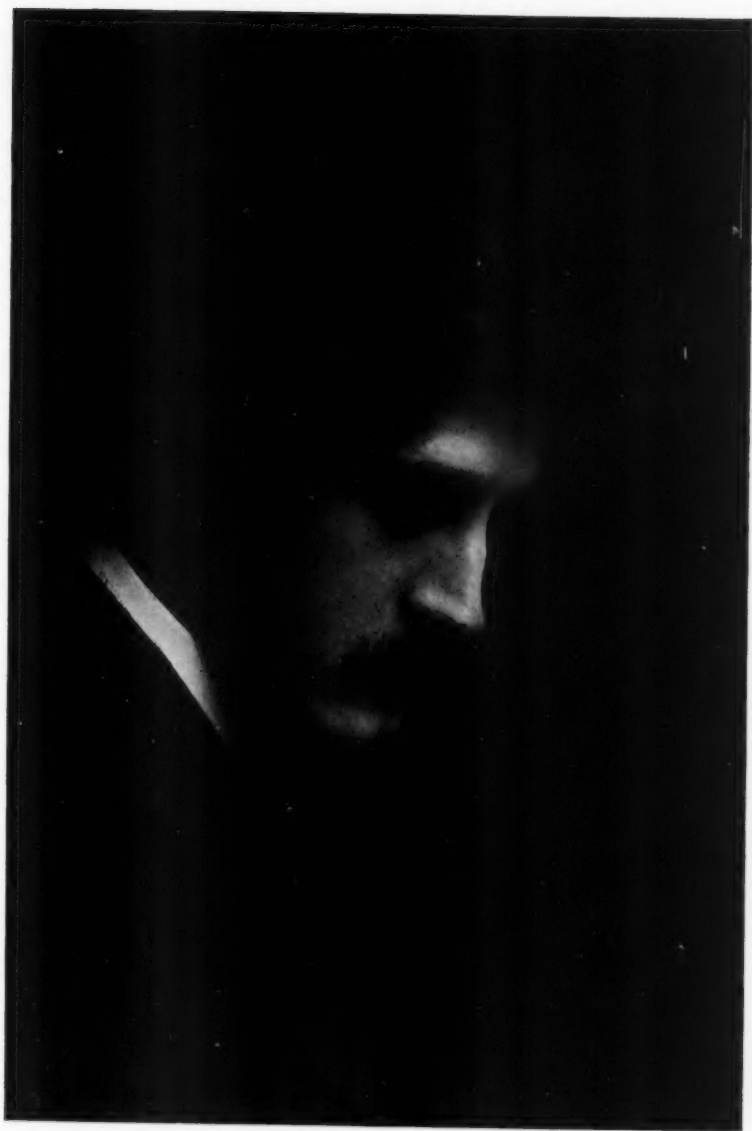
Mr. Buhlig was subsequently engaged for the Queen's Hall Symphony Concert, on March 17th, 1906, and on May 17th, 1906, he again appeared at Queen's Hall, this time at a Philharmonic Concert. After spending the summer of 1906 on the continent, Mr. Buhlig returned to London, and gave another series of four recitals in Æolian Hall, in November, and during the following month he appeared with the Scottish Orchestra in Glasgow and Edinburgh, under the conductorship of Dr. Frederick Cowen. Mr. Buhlig was specially engaged for the Bach Choir Concert at Queen's Hall, on February 8th, 1907, to play the piano part in Beethoven's Choral Fantasia, and on the 16th of the following month we again find him at Queen's Hall (Symphony Concert), playing the Beethoven 'Emperor' Concerto.

Mr. Buhlig has also given recitals in many of the principal provincial towns with much success, including Liverpool, Manchester and Bradford. He has also appeared at the London Ballad Concerts. An extended American tour has been arranged for this artist, which will keep him occupied from October next until March, 1908, and in preparation for this he is now quietly studying in a charming little cottage which he has secured for the summer, and which is most picturesquely situated on the coast of France.



Our Note Book.

A curious story about Miss Marie Hall and chewing gum has been going round lately. On one occasion, in America, Miss Hall was asked her opinion on the gum chewing habit in which so many American ladies indulge so freely. 'As the subject was one on which I had never wasted a moment's thought, I, of course, replied that I had no views at all on the matter. Imagine my surprise when next day I read in one of the New York papers that I was not only a confirmed chewer of gum myself, but that I thought very highly of it as a tonic for the throat. And for a long time after the appearance of that wretched reporter's effusion, I was deluged with packets of chewing gum from firms in all parts of the United States.'



RICHARD BUHLIG.



Dr. Strauss has written to the Welsh National Eisteddfod at Llangollen, expressing his willingness to adjudicate for an honorarium of three hundred guineas. The authorities, however, have decided that the fee is prohibitive, notwithstanding their desire to secure an outside verdict. They have secured the services of Mr. Granville Bantock, of Birmingham, and four Welsh musicians, namely, Messrs. J. T. Rees and David Jenkins, of Aberystwyth, Emyln Evans, Cammes, and Harry Evans, Liverpool, to act as musical judges.

Mr. William Backhaus, one of most gifted pianists of the day, gives his first recital this season at the Queen's Hall, on the afternoon of May 25th. He will play an important selection of twelve studies of Chopin, and among other things the Brahms-Paganini variations.

The Maharaja Prodyot Tagore, writing to Lord Meath from Tagore Castle, on February 20th, says:—'In continuation of my previous letter, I beg to send the song 'Flag of Britain,' which I have set to Indian music, and taken the liberty to dedicate to your lordship as a slight token of my gratitude for the honour you have done me by associating me with the movement with which you have identified yourself. I do not know how far the music will interest people whose ears are not accustomed to Indian music. As, however, the music is intended to be sung in India, it may not displease Indian ears. I have set about translating the Empire Day Catechism into the Bengali language, and shall try to have the rendering introduced into the schools of this province.'

Grieg, the Norwegian composer, is visiting us again for the Leeds Festival, when he will conduct, among other works of his own, the choral ballad 'Olaf Trygvason.' Grieg has been engaged for some time on an interesting work, an arrangement of the old Norwegian Psalms and Church music. These traditional melodies are of great beauty, and are still sung by the peasants. They will shortly be published by Peters, of Leipsic.

Grieg, in an interesting interview recently published in the leading Copenhagen paper, speaks in high terms of Mr. Percy Grainger, a young Australian. 'He plays,' says Grieg, 'my Norwegian peasant dances as none of my own countrymen can play them. He has the true folk-song poetry in him, and yet it is quite a way from Australia to Norway!'

A new string quartet, sure to become popular, is that to be known as 'The

Hambourg.' Two of its members, Mr. Jan and Mr. Boris Hambourg, are well-known members of a family of musicians, of which Mr. Mark Hambourg, the pianist, has achieved fame. The quartet, which includes Mr. Maurice Sax as second violin, and Mr. S. Wertheim as viola, have been associated for study and practice for some considerable time.

From all accounts, Miss Marie Hall is meeting with unprecedented success upon her flying trip across Canada en route for Australia. At Montreal, Hamilton, Ottawa and Brantford, she played to houses in which not a seat was vacant, almost the same state of things being the case at Chicago, Toronto, Quebec and other cities.

Mr. Jan Hambourg and Mr. Boris Hambourg are arranging a series of subscription concerts, which will commence this autumn, and which, it is confidently anticipated, will be a permanent feature of the musical season in future. A good feature of these concerts will be the performance of British music, and British composers will be invited to submit original compositions with a view to their being performed. The first five concerts of the series will be given in October, November and December next, the Bechstein Hall having been booked for them.

Professor Johann Kruse has arranged a series of six recitals for next autumn for his quartet, at the Bechstein Hall. Professor Kruse, though of German parentage, was born in Australia, where his father's name is very well known all over the country. When he first left Australia, Professor Kruse went to Berlin to study, and there became a teacher to the Royal Academical High School. His playing soon attracted the attention of Dr. Joachim, who invited him to join his quartet as soon as an opening occurred. At the early age of 32 he obtained the Royal Prussian professorship. Admirers of Miss Marie Hall will remember that Professor Kruse was the first of the great masters under whom she studied.

The committee of the Norwich Festival have received fifty-one libretti as the result of their announcement some time ago for a new cantata to be set to music and performed at the next festival, in 1908. The libretti are in the hands of the judges, and the successful work and the name of the author will be made known by June 1st.

In a letter to 'Die Zeit,' M. Paderewski replies in indignant language to the congratulatory letter addressed by M. Bjornson to the Ruthenian students on the subject of the recent quarrel at Lemberg University. M.

Paderewski's letter is aglow with passionate patriotism, retraces the whole history of the Polish and Ruthenian races, and compares the situation of the Ruthenians in Galicia with that of the Poles in Posen and Russia. M. Paderewski declaims, in conclusion, that he would be glad to see the Ruthenians gain all they desire, and living side by side with the Poles in amity, but M. Bjornson asks too much, and it is impossible to expect the Poles to lose both their birthright and their mess of pottage.

Modern thought on learning to play.

BY A TEACHER.

FROM long experience as a teacher it is obvious to me that the idea that one must begin very young, is deeply rooted in the minds of most people, as I am constantly meeting with this 'How much I should like to be able to play, but I am too old to learn,' and this by comparatively young people, and I am convinced in my own mind that there are hundreds who are debarred from being violinists and 'cellists to-day because they think themselves too old to start. Now I have found as a teacher that an older pupil can comprehend things so much better, and really learn quicker from the fact that with them a thing explained is a thing retained. Then, again, how many there are who learn the violin at school as a part of their education, and when they leave school that as well as many other things they learn is neglected and forgotten, and when at school, perhaps was only looked upon as so much school drudgery. Furthermore, there are many who commence their studies at a very early age, who never make Paganinis or Piattis, but I do not wish to discourage young beginners or beginning young, but to encourage those who are older, and I think there are many, who, if they were to commence even now, notwithstanding their age, may make very fair players, providing they give the due amount of time to practice, and are really interested in their instrument. And, in conclusion, I may say I know a violinist who did not commence to study his instrument until he was nearly forty, who has made a good player, also that I had a pupil over twenty who made great progress, and at present I have one who is over thirty who is also making great progress. What man has done man can do.

Morecambe Musical Festival.

Sir Edward Elgar's Criticisms.

AT Morecambe, on May 2nd, the final tests in the competition for the hundred-guinea challenge shield resulted in the Isle of Man carrying off the trophy, Barrow being second, and Blackpool and Burnley equal third. Adjudicating in the Male Voice Choir contest, won by Habergham Glee Union, Sir Edward Elgar ridiculed the sentimental part-song. He was delighted that a higher type was being sung by the choirs; indeed, he wished that Corinna, Phyllis, and Phœbe, and all such highly respectable females might be allowed to rest for a century. He was proud and delighted to see choirs discarding these sentimental things and showing instead a much higher standard of intelligence. At the conclusion of the proceedings Dr. Elgar spoke on the relative value and standard of music in London as compared with those of the North. Although Canon Gorton, the President of the Festival, had regretted the absence of some of the London critics from the Festival, Sir Edward thought that while they wanted London reports they did not want London criticisms, for they at Morecambe had set the standard for themselves. True, they had large choral societies in London, but in some ways the Londoner was one hundred and fifty years behind the age in the matter of music; in fact, it was the practice of Londoners to hire people to amuse them, and Londoners liked music most when it was expensive. Some three or four years ago he said the living centre of music was not in London, but somewhere further North. That statement was severely criticized, but he meant it then and meant it still. The critics who grumbled at that expression did not realize that they had been talking about two different things. They were talking about the music paid for in London, and 'I,' added Sir Edward, 'was talking about the music you made here in your own homes.' In London, music was bought, but at the Morecambe Festival it was made. There was the difference, and that difference would probably remain. He was glad that the Festival was becoming recognized as a movement for the improvement and elevation of the people, and he trusted the standard would be maintained, for it was worthy of being followed all over England.'

The Shadows which Fall Before.

				o'clock
May	18	Vivien Chartres Recital (Queen's Hall)	3.30	
"	22	The Noro Clench Quartet (Clifford's Inn Hall, Chancery Lane) ...	5.30	
		1st Violin—Nora Clench. 2nd Violin—Lucy Stone.		
		Viola—Cecilia Gates. Violoncello—May Mukle.		
"	25	Nico Poppelsdorff, Violin Recital (Bechstein Hall)	3.15	
"	25	Backhaus Recital (Queen's Hall)	3.0	
"	28	Gertrude Herd Vocal Recital (Steinway Hall)	3.0	
		Violin—Sigmund Beel.		
"	29	The Nora Clench Quartet (Clifford's Inn Hall, Chancery Lane) ...	5.30	
		1st Violin—Nora Clench. 2nd Violin—Lucy Stone.		
		Viola—Cecilia Gates. Violoncello—May Mukle.		
"	30	Gertrude Burnett and Mr. George Mackern Recital (Æolian Hall)	3.15	
June	4	The James Henry Peter Chamber Concerts, First Series (Steinway Hall)	8.30	
		Violin—Irene Penso. Viola—Alfred Hobday.		
		Violoncello—Paul Ludwig. Pianoforte—James Henry Peter.		
"	17	Joachim Committee Concert (Bechstein Hall)	3.0	
"	19	Joachim Committee Special Concert (Queen's Hall)	3.0	
"	21	Joachim Committee Concert (Bechstein Hall)	8.0	

'The Music of a True Bard.'

Readers will particularly appreciate the
Musical Verses by this Author.

Folia Caduca

by
Robert Beacon.

PRICE 2/6 NETT, or 2/9 POST FREE.

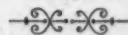


To be obtained of The Sanctuary Press,
No. 11, Cursitor Street, Chancery Lane, E.C.
and
JAMES NISBET & CO., Limited.

Art Ideals

by
the Violinist,

ERNEST
NEWLANDSMITH,
A.R.A.M.



Price 2/6 nett.

The Open Road Publishing Company,
No. 11, Cursitor Street, E.C.

"A remarkable utterance."
 "The expression of a Soul."
 "Mrs. Williams uses in her Sonnets the Shakesperian
 form with the final couplet."

Songs and Sonnets,

By
 Antonia R. Williams,

Pictured by E. A. Cubitt.

Second Edition, with additions.

PRICE 3/6 NETT—POST FREE.

To be obtained of The Sanctuary Press,
 No. 11, Cursitor Street, Chancery Lane, E.C.

'Humorous and amusing; a good book for holiday
 reading.' (*Scotsman*)

'The production of a 20th Century Æsop of
 marked ability. The form is strictly traditional but
 the spirit is thoroughly modern, and in very many of
 the little stories the combination is so artistically
 effected as to be altogether charming.'

(*Nottingham Guardian*)

FABLES AND THINGS FABULOUS

By
 JOHN HYNDE COTTON.

ONE SHILLING NETT.

London:
 C. W. DANIEL,
 No. 11, Cursitor Street, Chancery Lane, E.C.

The Best Present FOR SMOKERS.

A patent combination paper-weight and ashtray.



*A little water in the bowl and your
 smoking room will be fresh tomorrow.*

*The spike is an excellent pipe bowl
 cleaner. It can be done with one hand.*

*A cigar rest is a great convenience
 when writing letters.*



Gold - - - - 31/6
 Silver, Oxydised - - - 25/-
 Antique Brass or Copper - 21/-

*A thick and permanent coat of the metals
 electrically deposited.*

ACTUAL WEIGHT, 7lbs.
 Carriage Paid.

THE ASHWEIGHTER



THE ASHWEIGHTER,
 92, ST. MARTIN'S LANE, TRAFALGAR SQUARE, W.C.

The Bach Choir at the People's Palace.

THE rendering which the Bach Choir gave on April 23rd of that magnificent work—the B minor Mass of Bach—before ‘the nobility, clergy and gentry’ of the Mile End Road, should stand out as a red-letter day in the annals of even the famous Queen’s Hall. This hall, by the way, is the only one which Queen Victoria expressly sanctioned as ‘The Queen’s Hall.’ That in Langham Place is, as Bunyan quaintly says of a ‘Third Part’ to ‘The Pilgrim’s Progress,’ an impostor.

The hall, which is the finest in London acoustically, was crammed, and, although applause of any sort seemed inappropriate, fortunately, silence was maintained during that effective long rest, but it was an anxious moment.

To Dr. Walford Davies—the conductor and re-organiser of the Bach Choir—great praise must be accorded. The precision, light and shade, *ensemble*, and those minutiae which go to make a perfect whole, were remarkable, especially when it may be observed that the treble of the organ was out of tune, and that the whole choir was not present. Especially in the *Gloria* one missed the long silver trumpets which were resuscitated from the fragments of an old example found in a secondhand shop in Berlin by Herr Kosleck.

These were first used in England at the Albert Hall by the Bach Choir at the performance of the Mass in celebration of the 200th anniversary of Bach’s birth. The quality of tone given by these instruments is unique, and one noticed, particularly in the first part, that the weak spot of the orchestra lay in the wind division.

Mr. C. L. Jacoby, the leader, deserves a special word of commendation for his beautiful playing of the florid and difficult accompaniment to the soprano air *Laudamus* in the *Gloria*, and the soloists, Miss Esther Palliser (soprano), Miss Grainger Kerr (contralto), Mr. Gervase Elwes (tenor), and Mr. W. Forington (bass), acquitted themselves with marked credit. It is difficult to criticise such a good quartette, but we preferred Miss Kerr’s performance to that of the others as being strong, yet refined and reserved. In one or two places breathing difficulties were a little in evidence, which Miss Palliser did not betray, but the latter’s rendering did not seem sufficiently full of

deep emotion. Mr. Elwes sang as usual with much refinement and intellectuality, but his voice is not on a par with his interpretation. Mr. Forington was good but tame.

Some of our readers may like to hear a little more of both the Mass and the choir.

The High Mass in B minor is the only complete Mass which the master has bequeathed to us, although the complete list¹ of his published works gives four others in F, A (performed first time in London by the Bach Choir on April 26th, 1882), G minor and G major, but these include only the *Kyrie* and *Gloria*.

Certain portions of the Mass from the earliest days, since the institution, have been sung, and neither the word Mass nor these portions are the exclusive property of any one section of the Church of Christ, e.g., the first words we hear sung are Greek, *Kyrie Eleison* (‘Lord, have mercy on us’), and the remainder Latin. Probably most settings of the words are intended for the Roman Catholic use, though the Anglican Catholic Church has many a good one. This Mass of Bach’s was not intended for the Roman use, principally because of its great length. At the church where Bach was organist—St. Thomas, Leipzig—it was usual to perform parts of the Mass. The *Sanctus*, for instance, which the composer frequently set, was thus sometimes heard alone.

There seems no doubt that the *Kyrie* and *Gloria* were written at a different time from the Mass, and they only were submitted by Bach to the Duke of Saxony as his ‘trifling work in that science to which I have attained in music,’ when he applied for the post and rank of Kapellmeister to his Court.

Bach, like Händel, re-wrote for his larger compositions parts already used in smaller ones, and amongst other things, the four short masses already alluded to have been laid under contribution, as well as the *Rathswahl Cantata*, 1731, for the *Gratias*, and the cantata *Schauet doch und schet*, 1724 and 1727, for the *Qui tellis*, and the cantata *Weinen, Klagen, Sorgen, Zagen*, 1724, for the *Crucifixus*, the Ascension Day Cantata for the *Agnes Dei*, and, last but most striking, the *Osanna* is stated to be from the first chorus of an unpublished *Cantata gratulatoria in adventum Regis*, designed to welcome the King on his return to the capital in October, 1734, which explains the somewhat florid and mundane motive of the section.

(To be continued.)

¹ See *Bachgesellschaft*, vol. 6, Leipzig.

Paganini's 'Joseph del Gesù.'

(Continued from p. 49).

THE absurd story about 'prison Josephs,' which caught on to such an extent that one may even to-day be offered some rough old fellow as a veritable 'prison Joseph,' has had a considerable influence in damaging Joseph Guarnerius's reputation. Because Laurentius Storioni, Dall Aglio and Bergonzi were not his equals, and their rough works were often passed off as 'prison Josephs,' and in fact C. Bergonzi instruments appear first in England under Joseph's name, which leads one to suppose that there was more than meets the eye in C. Bergonzi's grandson disseminating his untruthful yarn in 1838. There is no proof whatever that Joseph Guarnerius was ever in prison, or that he was dissolute. Now the curious thing is that Bergonzi states that 'Joseph died in 1745, after having been several years in prison.' But the Paganini 'Joseph,' about which there is not a shadow of doubt as to genuineness, is dated 1742, and was, therefore, made in prison, which is absurd, as Euclid used to say. Those who would learn more on this subject might refer to Fleming ('Old Violins.')

The following letter, dated only two years later than Bergonzi's fable, from Paganini himself, gives an interesting view of his opinion at that date:—

'Nice, March 2, 1840.

'My Friend,—I here let you see the answer which I have written to our friend Brun, who, after the advice you gave him, insinuates to me, in his letter of to-day, that we should exchange the violoncello in order to obtain your Guarnerius.'

(The italic is in French, and by another hand).

'Monsieur,—In reply to your charming letter of February 28, this is the reason for the exchange of violoncello not having taken place. M. l'avocat Germi has written to me that he has shown my violoncello, by Amati, or some other classical maker, to a certain M. Gilbertini, who has valued it at 400 fr.; he has also valued his (M. Germi's) Guarnerius at 80 louis (1,600 fr.), for anyone who must absolutely sell it. He, therefore, offers his to me at 2,000 fr., though worth much more, and agrees to give for my Amati one-quarter more than the price at which it was valued—in other words, 500 fr. But, he has been misled by the valuation of M. Gilbertini, for his Guarnerius is worth not less than 3,000 fr., and my own (in my opinion) is worth as much, etc.—Your obedient,

***** 'Berlioz tells me that the advocate at Paris, M. Chaix-d'Est-Ange, who conducted my action, asks for 500 fr., and I, therefore, take this same opportunity of begging you to pay the 500 fr. to M. Vuillaume, the Luthier, to be paid over to the above-named Berlioz for the advocate. You may freely enter into correspondence with this same friend Berlioz, whom you must not confound with the common scum of Chapelmasters; but you should look on him as a transcendent genius, such as rises but once in every third or fourth century; and he is a man of perfect probity and worthy of our confidence. M. Double, the advocate, will probably have enclosed an account with the papers (or maps, or cards), which you will have received. In that case, let me know; but it would be better that you should settle it with himself or with Berlioz. I long to hear that you are pleased with the papers (?), and to have some personal news of yourself,—Your friend, PAGANINI.'

In the greater part of the letter, which is in Italian, except the portion (noted) in French, Paganini addresses his friend, Luigi Guglielmo Germi, of Genoa, in the familiar second person singular.

(To be continued.)

Heluo Librorum.

Under this heading we give some notes of books relating to music, with approximate prices.

Iriarte (D. T.) *Isa Musica Poema tradotto dal Castigliano*; illustrated with emblematical plates, tall 8vo bds., 1789. 4s.

Jamieson, (R.) *Popular Ballads and Songs*, from Tradition, MSS., and scarce editions, with Translations of Similar Pieces from the Ancient Danish, etc.; 2 vols., 8vo, calf extra. Edinburgh, 1806, 26s.; 2 vols., 8vo., with plates, cloth, uncut, paper labels, 1851-70. 6s. 6d.

Keppler (J.) *Harmonices Mundi, libri V, de Proportionum Harmonicarum ortu ex figuris deque Natura et Differentiis rerum ad cantum pertinentium contra veteres—Geometricus, Architectonicus, Metaphysicus, Astronomicus, etc.*; Musical Notes, plates, diagrams, etc., sm. folio, orig. calf. Lincii Austriae, 1619. £2 18s.

McGibbon (Wm.) *A Collection of Scot Tunes for the Violin or German Flute, and a Bass for the Violoncello or Harpsichord, 3 Books.* A Collection of Scots Reels or Country Dances, with a Bass for the Violoncello or Harpsichord; in 1 vol., engraved throughout, sm. oblong 4to, original h. calf. Edinburgh, circa 1760, scarce. £2 2s.

Biographical Realities.

To-day we give expression to our thoughts in various ways. Letters of worth are the exception, where they were once the rule. It will be therefore our endeavour to preserve records, which strike us as being characteristic of an individuality—culled from all sources, and we here ask all our friends and contemporaries to kindly accept our acknowledgments.

Marie Hall.

"A hundred and one things may account for a seizure of "stage fright" at the last moment. I am seldom nervous in the ordinary sense of the word, but I am easily "put out." I have the unfortunate knack of "taking in" my audience the moment I come on the platform. May be, a group of people, or one person even, appears to be out of sympathy with me or the music, and I shall feel the presence of them through the whole piece, and be striving to gain their sympathetic attention. Fellow artists I always see, but they inspire me.

"This is not inattention to art, for true art can only thrive in congenial atmosphere. Feel your whole audience with you and you will play your best, for it is strange how unconsciously an artist can anticipate a really hearty reception.

"No one in the world is so severe a critic on my playing as myself, and I honestly tell you that to my mind I don't play well more than twice a year.

"I think the lighter, merely brilliant music has its place in legitimate violin literature. Besides, one would not play the "classics"—the music one loves to play—so well, if Paganini and Wieniawski were not in one's daily repertoire. They teach you your instrument from one end to the other.

"Half the battle of a violinist's success in life depends upon accompanists, and I should have mentioned them when speaking about nerves, for they often give one cause for the most acute and sudden "stage fright." The poor soloist often feels what the audience luckily seldom notices, namely: the "piano" getting "off the track." I do not like playing with accompanists of my own sex; they lack the necessary power and confidence, but the greatest trial for the violinist is the "solo-pianist." To play a sonata with the average pianist with ideas of his own is to fringe the piano part with a little violin music."

—Daily Express.

Our Music Folio.

Under this heading occasional reviews of Music will appear.

We here recommend a vivacious 'Tarantella' for violin, with pianoforte accompaniment. It includes some chords (for the violin), double stopping, and the 6th position. The 'Tarantella' is composed by Edward Sangster. Price 4/-.

The above is published by CHARLES WOOLHOUSE, 174, Wardour Street, London, W.

'Calling For You,' words by Cotsford Dick, music by C. Paston-Cooper. A sunny, breezy love-song, just suitable for this 'merry month of May.' It is written in the key of E flat. F is only reached once and the lowest note for the voice is E flat. Price 2/- nett.

We have received four pretty 'Souvenirs' for violin and piano by that acceptable composer, Basil Althaus. 'Souvenir' No. I, 'Danse Mælgwyn' is bright and easy in the 1st and 3rd positions. No. II, 'A Breeze from the Mountain' has a pleasing melody, and an easy, though stirring syncopated accompaniment; violin within limit of 3rd position. No. III, 'The Happy Valley' a characteristic little piece, written *Allegro ma non troppo*. No. IV, 'Valse En Fa,' winning and easy. Nos. III and IV are within same limits for violin as Nos. I and II. Amongst the 'Souvenirs' the beginner will find pleasant variety. Each is priced at 2/- nett.

The above are published by ASCHERBERG, HOPWOOD & CREW, LTD., 16, Mortimer Street, W.

'Vision,' by Franz Drdla, op. 28, is a delightful *morceau* for violin and piano—with plenty to satisfy the more advanced violinist, with change of *tempo*, double stopping, and occasionally the 4th position. It is published at 4/-.

'Rhapsodie Hongroise,' by O. Rieding, op. 26, an excellent concert piece for violin and piano, should be attempted only by the expert violinist or artist. It is published at 6/-.

'Concertino in D,' for violin and piano, op. 25, by Oskar Rieding, is classical in style, and offers a standard of study to the violin student. It is in the 1st, 3rd, and 5th positions. It contains an *Allegro moderato*, an *Adagio*, and finishes with a spirited *Allegro*. We heartily recommend this 'Concertino' in the progress of violin study. Price 9/-.

The above are published by BOSWORTH & Co., 5, Princes Street, Oxford Street, W.

Cut Leaves.

Modern Organ Accompaniment, by A. MADELEY RICHARDSON, M.A., Mus. Doc., Organist of Southwark Cathedral, Author of 'Church Music' in *Handbooks for the Clergy*. 8vo., price 9/- net.

The organist of to-day has great pains spent upon his solo playing, but in the important matter of accompanying a service, he is often left to his own devices. This work by the organist of Southwark Cathedral breaks fresh ground in the matter of free accompaniments to hymn tunes, the playing an organ part from pianoforte arrangements, and the artistic accompaniment of monotonies.

In view of the increased use of plainsong, the author's harmonisation of the ancient ecclesiastical modes, and specimens of model accompaniments to a plainsong hymn tune are important features.

The Musical Directory Annual and Almanack, 1907. 55th annual issue, pp. 1-496. Price 3/-, post free 3/4. Rudall Carte & Co., 23, Berners Street, W.

We have the above directory, and we think all musicians should have one, as it is not only most complete, but contains a fund of information and matter of interest and importance to all interested—amateurs, professors, and the trade. Amongst other things, particulars of all institutions, academies, festivals, charities, prominent events, concerts, operas, choral and musical societies, new music and musical works.

Leeds Musical Festival.

Six New Works.

THE General Committee of the Leeds Musical Festival, which takes place this year, announces the following programme:—Wednesday morning—Part I: Oratorio, 'Israel in Egypt'; Selection, Handel. Part II: Choral Symphony, No. 9, Beethoven. Wednesday evening—Part I: Sinfonia Cantata 'The love that casteth out fear,' Parry. Part II: Pastorals (new), Dr. Brewer; Symphony in D., Brahms.

Thursday morning—Part I: Symphonic Cantata; 'Stabat Mater' (new), Stanford. Part II: Selection (conducted by the composer), Grieg. Thursday evening—Part I: Cantata (new), 'Darest Thou now, O Soul,' Vaughan Williams; Choral work (new), Folk Songs (chorus only), Rutland Boughton.

(new), baritone solo and chorus, 'Intimations of Immortality,' A. Somervell. Part II: Selection, Wagner; Brynhilde's Awakening, 'Walkürenritt'; Overture, 'Die Meistersinger.'

Friday Morning—Parts I and II: Oratorio, 'The Kingdom,' Elgar; Symphony in C, Schubert. Friday evening—Part I: Requiem, Mozart. Part II: Short work (first performance), 'Sea Wanderers,' Granville Bantock; Symphony (No 7), Glazounow.

Saturday morning—Mass in B minor, Bach. Saturday evening—Part I: Overture 'Hebrides,' Mendelssohn; Part song, 'O Death,' Cornelius; Symphony in C, Haydn. Part II: Cantata, 'Acis and Galatea,' Handel.

Leaves for the Future.

Miss Annie Patterson, Mus. Doc., has just written 'Chats with Music Lovers,' a book which Mr. Werner Laurie has now ready. It is to appear as the next volume in the well-known series entitled 'The Music Lovers' Library.'

Auction Prices.

At Christie's, yesterday, £590 was bid for a violin by Antonio Stradivari, of Cremona. The 'Strad' is a well-preserved and representative example of the best period of the great maker's work, bearing the original label, with date 1703, and there was some competition for its possession.

At Messrs. Glendinning's on April 30th, there was a sale of valuable Italian violins. An instrument by Alesandro Gagliano, of Naples, in excellent condition, figured at £58, and a fine old Italian violin by Petrus J. Ruggerius, £68; an exceptionally fine instrument by Landolfi, of Milan, ran up to £110.

Violins by—
C. F. Landolfi, Milan, £15 10s., Alesandro Gagliano, Naples, £58, P. J. Ruggerius £68, Petrus Guarnerius, Venice, £50, Sebastian Vuillaume £4, Nathaniel Cross £6 10s., C. F. Landolfi, Milan, £110, N. Gagliano £72, Peter Jacobs, Amsterdam, £6 10s., Lorenzo Storioni, Cremona, £15, Daniel Parker £5 15s., F. Gagliano, Naples, £24, Andreas Guarnerius, Naples, £14 10s.

'Cello by—
Bergonzi £7.

Bows by—
W. E. Hill ('cello) 10s., Lamy (violin, silver-mounted) £1 4s., Pecatte ('cello, silver-mounted) £2 6s.



Rudall, Carte & Co.

Have the **SOLE AGENCY**
for the famous **GEORGES**

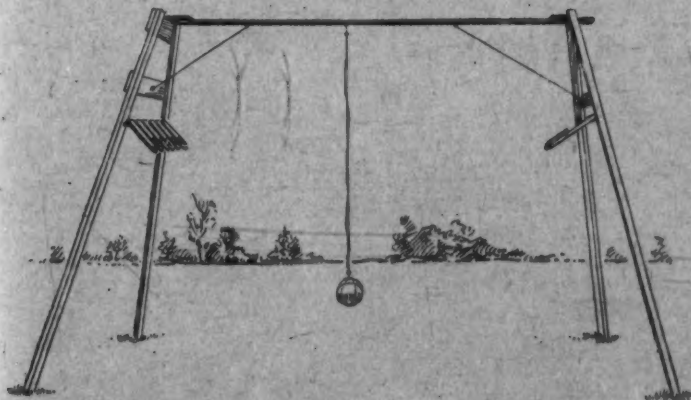
MOUGENOT

**Violins, Violas,
and Violoncellos.**

**23, BERNERS STREET, LONDON, W.
and 7, Queen Street, Dublin.**

A — NATIONAL NEED

*** A New ***
Outdoor and Indoor Game
For two or more players.



Apply for full particulars to—
CAPTO GAMES, LTD., Bush Lane House, Cannon St., E.C.

AN EXCEPTIONAL OFFER

EIGHTEEN BOOKLETS

Containing the quintessence of the world's wisdom for **One Shilling** down and no further dues or payments. This is specially offered to 'The Cremona' readers. Orders must be sent direct. Such an exceptional offer does not permit of indirect dealings. You simply send a postal order for **ONE SHILLING** and you will receive in return 18 Booklets of . .

THE PEOPLE'S CLASSICS,

including Marcus Aurelius, Mazzini, Epictetus, Rousseau, Socrates, Browne, Mohammed, Shelley, Carlyle, Thoreau, Tolstoy, St. Augustine, Swift, Swedenborg, Bacon, Spinoza, Montaigne, Plato.

This is no scheme for committing you in the dark to weekly or monthly payments. One — Shilling completes the purchase. —

A Library for One Shilling.

This exceptional offer will probably not be made again to 'The Cremona' readers. Orders will be executed in the order of their arrival until the stock is exhausted. It is a case of 'first come first served.' Money received after stock is cleared will be immediately refunded.

Orders to be sent direct to **C. W. DANIEL, 11, Cursthorpe Street, Chancery Lane, London, E.C.,** mentioning 'The Cremona.'

Price Complete **£2 10s.**

Capto

TRADE MARK

Especially designed for the use of both sexes in **Gymnasiums, Halls, Clubs, Gardens, etc.**

A wonderful game for exercising the body and increasing the quickness of the eye and hands.

**FINE EXERCISE.
HEALTH-GIVING.
EXCITING.**

AN AMBIDEXTROUS GAME.

HIGHEST AWARDS, INTERNATIONAL EXHIBITIONS.
Sole Prize Medal, Paris, 1878; Gold Medal, London, 1885; Gold Medal, Liverpool, 1886
FOR VIOLIN MAKING.

JOSEPH CHANOT,

Violin, Violoncello and Bow Maker, Restorer and Expert.

TESTED STRINGS A SPECIALITY.

LIST ON APPLICATION.

A Large Collection of Old Instruments and Bows by the Best Makers
always on Sale.

Opinions given as to the Maker and Value of Old Instruments for a Moderate Fee.


157, WARDOUR STREET, LONDON, W.

ESTABLISHED 1821.

Telephone 8240 CENTRAL.

THE ARGYLL GALLERY.

Messrs. GLENDINING & Co., Ltd.,

 **Fine Art Auctioneers,**

Will SELL by AUCTION,

ON TUESDAY, JUNE 4TH,

A Valuable
Collection of

**VIOLINS, VIOLAS, VIOLONCELLOS,
DOUBLE BASSES, BOWS, etc., etc.**

TERMS—Ten per cent. on the price realized.

Sole charge if not sold, Two Shillings and Sixpence per instrument.

Valuable Instruments can be included in this Sale if received promptly.

GLENDINING & Co., Ltd.,

7, Argyll Street, Oxford Circus, London, W.

Entered at Stationers Hall, All Rights Reserved.

Distributing Agent: C. W. DANIEL, No. 11, Cursitor Street, London, E.C.

Printed and Published by THE SANCTUARY PRESS, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, London, E.C.